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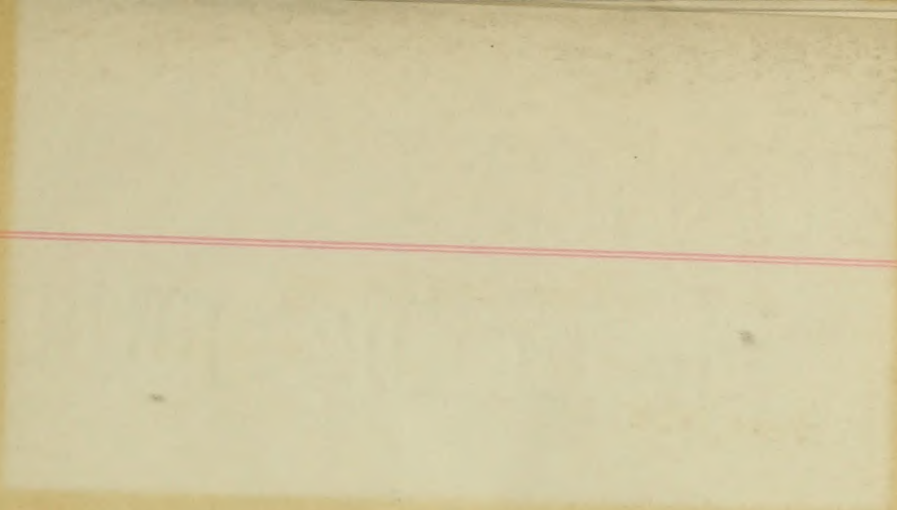
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Thesis:

THE HISTORY AND USE OF MUSIC IN CHINESE CHRISTIAN SCHOOLS

Submitted by

Mei-lien Chung

(A.B., Southwestern College, 1916)

In partial fulfilment of requirements for  
the degree of Master of Arts

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Thesis:

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THE HISTORY AND USE OF MUSIC IN CHINESE SENIOR SCHOOLS

Submitted by

Wai-ling Chan

(A.B., Yonkers College, 1915)

In partial fulfillment of requirements for

the degree of Master of Arts

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THE HISTORY AND THE ART OF THE CHINESE CERAMIC

Part I. General History - Past and Present

1. The historical periods of China to Chinese ceramics
2. The development of the Chinese to date
3. The influence of nature
4. The influence of the individual designer
5. The evolution of style
6. The Chinese to date
7. The Chinese to date
8. The Chinese to date
9. The Chinese to date
10. The Chinese to date

- Outline -

Part II. General History - Past and Present

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# THE HISTORY AND USE OF MUSIC IN CHINESE CHRISTIAN SCHOOLS.

## Introduction

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Part I. Chinese Music - Past and Present

A. The historic status of music in Chinese schools

1. The antiquity of music in Chinese schools

2. The influence of tradition

3. The influence of the national religion

B. The awakening of China

1. Her advance in educational ideas and ideals

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- Introduction -



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Music is a great force of the soul. It is a seeking after the better ideals in national life and the settlement of questions involving the national and the social conditions of our nation. The study of the history in the different countries show that men are powerful, not because they are captains of industry, not because of the possession of wealth, but because they are leaders in the domain of the science of nations, economics and arts. This is the center of the national life of the nation and it is gradually growing to be one of the greatest national centers of the world.

Confucius may not be a great musical character but he has the grandest national music, shades of national opinion; every economic theory and one policy are represented. The splendid leader Confucius insists in one of his books called "Lu.I" that everyone should keep this "Lu.I" to the "Music of Union".

In city life one will meet people from every part of the union and from every part of the world; we will meet them under circumstances most favorable for pleasant intercourse. The noise of machinery or the shouts of traders cannot disturb the conversation of music. Our people enjoy meeting Confucius, his scholars



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and the representatives of associations for the advancement of knowledge and wit. It constituted a great pleasure and profit for those living during his time. In "Lu.I" Confuscus speaks only from the standpoint of music. He says music has a charm that cannot be analyzed or expressed in words; it has a power that moves and uplifts generations of men and women. Art does not simply produce pleasure and enjoyment, it also stimulates the conscience, moves the will and is strongly impulsive towards high and noble action. Whatever stirs up and sets on fire the higher emotions creates action which gives health and joy to life. Who has not listened to music until the emotions rose and fell like the billows of the great sea swept by the storm. It was not mere sound, nor was it entirely harmonious sounds. It was the fine expression of the musician or the singer that captivated the minds and souls of those who listened. The musician, like the painter, must, by the warmth of his imagination released from the bondage of self, lose self-consciousness and find a better understanding and a clearer vision of life and give this knowledge and conception expression in song and music. Music has a wonderful power in human life. When we listen to music we are siezed with an impulse for motion and a passion for harmony in all movements. Our mind moves to a higher plane of thinking, our emotions are alive for heroic deeds.

The musical art of a people whom present one-fifth of the earth's population ought to be studied not only for the sake of



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The musical art of a people represents one-fifth of the earth's population ought to be studied not only for the sake of

esthetic pleasure but also in the interest of scientific knowledge.

Chinese language represents the speech of humanity's childhood. Our ideographic texts still hold fantastic suggestions, yet more primitive hieroglyphs, from which they were evolved, represent a stage in the art less removed from picture-writing than the demotic texts of Egypt. Where modifications or reforms of any sort reveal themselves, we do not seem really to have penetrated far below the surface of the vast ancient life. In spite of the teaching of Lao-tsen, Confucius and the Buddhist priests, the religious heart of China today is that of primitive man. The religion of the great kingdom is still the artless religion of ghosts, the ancestral family cult, the worship of the dead. The most ancient poets of China speak of music as the "echo of wisdom, the manifestation of the laws of heaven", the mistress and mother of virtue."

Music is the expression of the union of earth and heaven. With music and ceremonies nothing is difficult. Music acts upon the inner nature of man and brings it into connection with the spirit. Its principal end is to regulate the passions. It teaches fathers and children, princes and subjects, husbands and wives their reciprocal duties, and the sage finds in music the rules of his conduct.

Music is the language which enables man to give expression to his emotions. If we are sad our tones will betray the fact. In moments of joy our voices sound out high and clear and our words



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Music is the expression of the union of earth and heaven. With music and ceremonies nothing is difficult. Music acts upon the inner nature of man and brings it into connection with the spirit. Its principal end is to regulate the passions. It has been fostered and cultivated, refined and perfected, heightened and given their reciprocal duties, and the sage finds in music the rules of his conduct.

Music is the language which enables man to give expression to his emotions. It is the art which will bring the fact in moments of joy our voices sound out high and clear and our words

flow rapidly. In anger our speech is powerful and threatening; in fear and reverential timidity, gentle and modest; in love, without rudeness. Every passion has its peculiar mode of expression and good music must provide the fitting tones. Each tone must answer to its nature and make itself apprehended. Tones are words of a musical language. Chinese music points to an early recognition of the scientific fact that music is intimately related to the emotional nature of man.

Our people have ideals of tradition, of permanence, of racial habit, quite different from those accepted by our standards of progress and original development. Notation, rhythm and design have remained for ages immutably the same. In ancient China music was a privileged amusement of the higher classes and it has always been under imperial supervision.



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## Part I.

### Chinese Music -- Past and Present.



Part I.

Chinese Kaido -- Past and Present.

Chinese music is entirely unlike the western music. Yet it is a well regulated, systematic art, built up through centuries and always written and performed according to rule. But the only difference is that the rules are the same now as they were a thousand years ago and, like everything else in China, the tendency is to keep to the good old ways rather than attempt any untried and radical reforms.

Chinese music is played according to the memory of the musician and his own ideas of interpretation. A musician varies the performance as his best judgment dictates and strings, reeds or brass may break in at almost any time. To do things like that and escape with life calls for a skilled musician.

Chinese music is concerned not so much with thought as with emotion. Much of it may be rendered on <sup>the black</sup> ~~the black~~ keys of a piano. The Chinese is more esthetically impressed by seeing than by hearing expressions of emotion. In most of the temple theatricals sound is still represented only by motion and pose.

The Chinese have songs for every conceivable occasion; for the laborers at their toil, the maidens at their tea-picking, the weavers at their weaving loom, songs for the planting of the rice and the grinding of the meal, songs for the paddler, for the street vender and for the advertising of the business firms of the city.



Chinese music is entirely unlike the western music. Yet it is a well regulated, systematic art, built up through centuries and always written and performed according to rules. But the only difference is that the rules are the same now as they were a thousand years ago and, like everything else in China, the tendency is to keep to the good old ways rather than attempt any further and radical reforms.

Chinese music is played according to the tempo of the musician and his own ideas of interpretation. A musician varies the performance as his best judgment dictates and adjusts, never crosses any track in at almost any time. To do things like this and escape with life calls for a skilled musician.

Chinese music is concerned not so much with technique as with emotion. Much of it may be rendered on the strings of a piano. The Chinese is more aesthetically impressed by seeing than by hearing the expression of emotion. In most of the family theatricals, sound is still represented only by motion and pose.

The Chinese have songs for every conceivable occasion; for the laborer at their toil, the soldiers at their sea-bathing, the weavers at their weaving loom, songs for the planting of the rice and the pruning of the trees, songs for the garden, for the street vendor and for the divorcing of the husband from the wife.

The beginning of modern music in China came with the introduction of Christianity. The western music used at all missionary gatherings has unmistakably left its mark on the popular music of the nation until one hears occidental airs in places remote from missionary influence. Most of this music represents Christian hymns translated into Chinese and set to the familiar tunes heard in the Christian nations but much of it stands simply for Chinese songs set to the religious music heard at the religious conventions. Music is taught in all Chinese Christian schools but the voice is accompanied by the foreign organ and piano. The voices of Chinese have been developed during the last ten years and some of our American friends have been kind enough to say that some of the female voices have developed qualities that can compare favorably with singers in the west. The principal course is devoted to vocal and instrumental training.

The Chinese music is queer to occidental ears, yet it is the gradual development of a period that began many thousand years ago. The Chinese take it very seriously, as is evidenced by the fact that there is a permanent Bureau of Music in China. This Bureau was founded during the Shun dynasty, approximately three thousand years before Christ and through the centuries has had the task of composing music, designing instruments, adjusting one to the other, and arranging public performances.



The beginning of modern music in China came with the introduction of Christianity. The western music used at all mission-ary gatherings has undoubtedly left its mark on the popular music of the nation and I have been occasionally able to trace some of the missionary influence. Most of this music represents Christian hymns translated into Chinese and not so familiar tunes heard in the Christian nations and much of it stands singly for Chinese songs not so far removed from the religious conventionalism which is taught in all Chinese Christian schools but the voice is accompanied by the foreign organ and piano. The voices of Chinese have been developed during the last few years and some of our American friends have been kind enough to say that some of the female voices have developed qualities that are unique favorably with singers in the west. The principal course is favored to vocal and instrumental training.

The Chinese music is poorer to occidental ears, but it is in the gradual development of a period that began many decades ago. The Chinese came in very seriously, as is evidenced by the fact that there is a permanent Bureau of Music in China. This Bureau was founded during the Yuan dynasty, approximately three thousand years before Christ and through the centuries has had the task of collecting music, assigning instruments, adjusting one to the other, and arranging public performances.

The reason for the lack of appreciation which one side of the world has for the music of the other lies in the different processes of development. In the west the goddess has given her attention to the development of harmony and melody, while in China she has taken a more restricted gamut in it, giving cognizance to quarter tones. has fastened her attention upon complexities of rhythm, simple melody and the tonal qualities of Chinese instruments. As a result the Chinese thinks that the "tuning up" which western orchestras do before a performance is by far the best part of the show, while to our ears the most finished compositions of the east are merely a dream filled with the banging of bontangs, the shrieking of jins, and the howling of their sepulchral horns.

The average Yankee is prone to jeer, making light of this strange thing which he does not understand. It is a matter of education, however, and if this same Yankee had been reared in the interior of China and had heard nothing but oriental music for the first twenty-five years of his life, he would jeer just as loudly when he listened to <sup>a</sup> the symphony or an orchestra.

The origin of Chinese music is found in that common characteristic of all primitive peoples, the association of noise with movement. All these years they have clung to this idea, elaborating upon it, yet scarcely ever passing beyond its limits. The Chinese people cannot move without the accompaniment of some noise. The boatman sings a ceaseless dirge as he travels, scraping his paddles



The reason for the lack of appreciation which one side or the other has for the state of the other lies in the different processes of development. In the west the process has given rise to a development of harmony and melody, while in China the process has been a more restricted growth in it, giving prominence to parts of tones and fastened her attention upon inconspicuous ornaments. As a result the Chinese thinks that the "tuning up" which western orchestras do before a performance is by far the best part of the work, while to our ears the most finished composition of the east are merely a stream filled with the sound of a hundred, the ending of a line, and the howling of their separate notes.

The average Chinese is prone to fear, being afraid of this strange thing which he does not understand. It is a matter of education, however, and if this same Chinese had been raised in the interior of China and had heard nothing but oriental music for the first twenty-five years of his life, he would fear just as badly when he listened to the symphony of an orchestra.

The origin of Chinese music is found in that common characteristic of all primitive peoples, the association of ideas with movement. All these people they have along to this idea, associating when it has scarcely ever passing beyond its limits. The Chinese people cannot move without the accompaniment of some noise. The modern stage is a necessary thing as the traveler, carrying his baggage

on the scows. The peddler with his donkey-cart has bells upon the shafts of his wagon which clang as he travels. A Chinese man will always sing as he works or moves. They all have the idea of co-ordination of noise with movement carried to the extreme. Chinese music has not accomplished a great deal towards the giving of music its rightful, dignified place in the life of the nation. One would naturally suppose that since the government dictates the religious policies of the country, music would assume an important place in the rites and ceremonies but this is not the case. No music of any kind accompanies their worship, the nearest approach to this being the "Hymn to our Ancestors", which is played and sung when a Chinese is buried. The total number of selections in written form we have today is relatively small, the right of composition having been restricted to the members of the Bureau appointed for this purpose.

In regard to the designing of musical instruments, the Bureau has been more successful, there being seventy-eight different instruments in use in China today. Besides the drums, of which there are about eighteen standard shapes and sizes, the queer stringed instruments are in the majority. Owing to the failure of the Chinese to discover the merits of catgut, the strings of these contrivances are made of silk or of metal and they are invariably shrill in timbre. The arrangement of strings and frets varies considerably from that on the violin or guitar because the Chinese scale is radically different from the western scale.



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siderably from that on the violin or guitar because the Chinese  
scale is radically different from the western scale.

The Chinese scale as illustrated by the gamut of the jin, an instrument of seven strings, embraces a ninth. The middle string is taken as the tuning string, like the "A" string of the violin, and the two adjacent strings are tuned each a fifth from it. Each of the outer strings is tuned a fourth from the ultimate string within the system, so that there is a major tone, an interval tone, less than a minor third, and the major tone in the fifth. The Chinese have the interval entire, while the western world divides it into two unequal parts. This gives the Chinese scale six full tones, which they subdivide into quarter tones.

When Chinese music receives its first tryout, every member of the orchestra plays the same note, for there is never any attempt at part-writing. The reason which the Chinese advance for having more than one kind of instrument in the orchestra is that the tone qualities of musical instruments differ. While all hands are busy sawing away at the same set of notes, the Chinese gets his interest and delight from the blending of the different brays and squeaks. This is absurd exaggeration of the melody and the lack of harmony in the Chinese music. The real fundamental in the part music is the rhythm which the Chinese has left out.

The origin of Chinese music is "Primitive Music". It divides into three groups; first, those systems which have no bearing at all upon our music; second, those which indirectly influence ours; and, third, those which directly influence ours.



The Chinese scale as illustrated by the pentatonic scale is an instrument of seven strings, embracing a diatonic. The middle string is taken as the tuning string, like the "A" string of the violin. And the two adjacent strings are tuned each a fifth from it. Each of the other strings is tuned a fourth from the middle string within the system, so that there is a major tone, an interval tone, less than a minor third, and the major tone in the fifth. The Chinese have the interval music, while the western world divides it into two unequal parts. This gives the Chinese scale six full tones, which they subdivide into quarter tones.

When Chinese music receives its first impact, every member of the orchestra plays the same note, for there is never any attempt at part-writing. The reason which the Chinese advance for having more than one kind of instrument in the orchestra is that the same qualities of musical instruments differ. While all bands are busy saving away at the same set of notes, the Chinese gets his interest and delight from the blending of the different parts and systems. This is a hard exaggeration of the melody and the lack of harmony in the Chinese music. The real fundamental in the part music is the rhythm which the Chinese has left out.

The origin of Chinese music is "Primitive Music". It divides into three groups: first, those systems which have no bearing at all upon our music; second, those which indirectly influence ours; and, third, those which directly influence ours.

Chinese music belongs to the first division. It is interesting merely as a distinctive type of ancient music. Music is the oldest of the arts. In fact, it began when man discovered speech. Among ancient peoples music was practised with song and instruments long before the arts of sculpture and painting came into existence.

The Chinese had the most complete musical system of any primitive people but, like everything else, it soon became so conventionalized and bound up with formalities that further development was precluded and music in China has never passed beyond its earliest stages.

According to history, our music began in the reign of the Emperor Fu-Hsi (2852 B.C.). From about the time of the "Yellow Emperor" Hung-Ti (2697 B.C.), their musical theory and practice began to assume something of its present form. Modern Chinese music dates from the Tang Dynasty. The Emperor Shun (2255 B.C.) composed the piece called "Tu Shao", which sixteen hundred years later so deeply moved Confucius that for three months he did not know the taste of meat. That the great restorer of ancient virtue himself realized the potency of music, we can judge from his sage remarks about it. He is recorded as having written:

"There are two important things which should exist in well ordered society, ceremonial order and music."



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"There are two important things which should exist in well ordered society, ceremonial order and music."

In ancient Chinese philosophy music was held not only to give pleasure but to be the chief corrective to undue and ill-regulated pleasures. One of the most popular stringed instruments was given a character which had the same sound as the word "prohibition". Thence arose the idea that music symbolizes the prohibition of anything impure, until at length music came to be synonymous with "purity" of the human heart. However, paradoxical it may seem, during the time of Confucius (about 550 B.C.) the true old music began to be less practised and three hundred years later it was lost beyond recovery in the reign of the vandal Emperor Shih Hung Ti, the destroyer of books. It is undoubtedly true also that music became a lost art owing to a lack of proper notation.

The speculative character of the Chinese mind is shown in their musical theory. The octave was divided into twelve parts by Lu-by Linghn. The story is told that as Linghn was one day wandering in the forest he was attracted by the song of a male and female phoenix bird, which sounded respectively the six odd and six even tones of the octave. These tones he straightway fixed by tuning a separate bamboo reed to each note. Later the reeds were superseded by more durable materials, such as copper, marble and jade. In characteristic Chinese fashion, these were given quaint names, such as "Forest Bull", "Great Frame", "Luxuriant Vegetation", etc. The intervals of these lu have been accurately measured but none is in tune with western scale. This primeval kind of scale was altered



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by each succeeding dynasty until, during the great Ming reign in the fifteenth century, all half-tones were excluded and the pentatonic scale, usually considered the characteristic one, resulted. It is neither major nor minor.

With customary union of art and politics, the individual tones of this five-toned scale were given the following names:

Do - Kung .....The Emperor  
 Re - Shang .....Minister  
 Mi - Chiao .....People  
 Sol - Chin .....Affairs of State  
 Lu - Fu .....Material Objects

These five tones were also interwoven with the mystical and significant number five, which corresponds to the five planets, five points of the compass, five colors and five elements. The idea of the Chinese in connecting music with natural phenomena was to embrace all phases of the universe--heaven, earth and mankind--in one grand and noble cosmic art.

A more complete translation of the significant meaning of the tones of the pentatonic scale is given in a paper on Chinese music.

The five notes are in heaven the essence of the five planets on earth; they are the soul of the five elements, in man they are the sound of his five organs, thus: Do, the spleen; Re, the lungs; Mi, the liver; So, the heart; and Lu, the stomach.





This idea was also carried out thus: Do, the earth; its symbol, a Prince; its nature, faithfulness; its taste, sweet; its color, yellow; its business, thought; its position, control; its length, eighty-one; its sound, heavy but easy, like a cow lowing at drinking water; it is founded on union.

Re is mineral; its symbol, a minister; its nature, righteousness; its taste, pungent; its color, white; its business, with speech; its position, westerly; its length, seventy-two; its sound, clear and quick, like a sheep having lost its companion. It is founded on expansion.

Me is vegetable matter; its symbol, a subject; its nature, love; its taste, sour; its color, green; its business, appearances; its position, eastern; its length, sixty-four; its sound, defensive and careful, like a pheasant lighting on a branch. It is founded on courage.

Sol is fire; its symbol, affairs; its nature, worship; its taste, bitter; its color, vermilion; its length, fifty-four; its sound, overflowing and quick. It is founded on independence.

Lu is water; its symbol, things; its nature, knowledge; its taste, salt; its color, black; its business, hearing; its position northern; its length, forty-eight; its sound, scattered and hollow, like a horse neighing in the desert. It is founded on putting forth.





The great Beethoven had such a distinct sense of tone or key color that he often transposed pieces sent to him for criticism and help, putting them into more pertinent keys.

About the time of the Tung Dynasty, a seven-tone chromatic scale was invented. While very ingenious it remained only a theory and was neither used in ritual nor in popular music.

The system of notation known as the "Kingchih" was invented during the Sung Dynasty (960-1126). It is equivalent to the "Sol fu" system. It came from the northern Chiao Dynasty, a race related to the Manols and Manchos. This was a little before Guido (d 1050) invented the staff and introduced the use of syllables. Thus we see that the Chinese had the complete names for the diatonic scale six hundred years before it was completed in Europe.

Rhythmically, there is nothing very definite about Chinese music. There are two chief marks to indicate rhythm, one of which is "pan", the other, a circle (O)"Yen". It was told that the (O) was used later in Europe when the first time signatures were being evolved. It was the pioneer of mark "C", which denotes 4/4, or what we call "common time". The cross, or "pan" was placed beside accented notes, the circle beside unaccented ones. Thus marks were introduced in the tenth century A.D., along with "Kung Chih". This system is so arbitrary that a Chinese must hear a tune played before he can execute it and a tune is seldom played the same in different localities.





In Confucius ceremonial music there are no time marks. Each note seems a bar in itself, so long drawn out is the effect.

Chinese music has always been in unison; there is no part singing. An interesting point is the practice of the Buddhist priests who, while they all keep the same rhythm, are permitted to use the intonation best suited to their individual voice, when chanting in the temple service.

Chinese melodies have a peculiar, wandering character, since the important thing to the Chinese ear is the tone color, or timbre, rather than the systematic progression of individual tones. There are eight different tone-colors, depending on the material from which they are derived,-- skins, stone, metal, baked earth, silk, gourd, wood or bamboo.

Chinese music divides itself into two groups, religious and popular. Of the two, the latter is negligible for this study as the music of the street and the "sing-song" which we hear on every hand is notoriously low and comparatively modern. The former, however, is ancient and practically identical with the Confucius ritual and so demands attention.

The purity and antiquity of ritual music has been carefully guarded. All the "rubrics" in connection with the religious services are based on strict tradition and a special board of officers see to their proper observance. The most important ceremonies were those devoted to the worship of heaven and earth at





the winter and summer solstices respectively and those to Confucius and lesser departed saints and prophets during the summer and autumn. In the days of the monarchy, the emperor was the president of the "society of the learned" under whose auspices these festivals are held. He is supposed to be always present in person.

The actual Confucius ceremony at Nanking takes place in the temple dedicated to the seer. The main features of musical interest are the stately "Guiding March", played as the celebrant (in former times the Emperor) passed through the two gates of the temple to the altar and back and the advances from "Hymn to Confucius". At the second gate the priest leaves his sedan chair and walks to the temple at a slow and stately pace. A band of fourteen musicians and eleven ensigns and umbrella bearers preceded him. During this time the "Guiding March" is being played. When he enters the temple the music ceases and profound silence reigns. Everybody is in his place, singers, harpers, sheng players and small drums are arranged on the west and east sides within the temple, the bell and stone instruments, flutes and larger drums being outside. In the marble terrace are thirty-six dancers divided into two groups, one on the west, the other on the east. In front of each group stands a leader who carries a kind of banner with which he guides the movements of the group. In front of the chanters in the temple are two dragon embroidered flags. When the "Hymn to Confucius" is started these flags are raised.





The Hymn is the only one sung while the celebrant is actually at the altar. It is extremely long, consisting of six strophes, or verses. Four of these are accompanied by ceremonial dancing. The six verses signify respectively:-

- 1st. The reception of the approaching spirit (the Chinese believe that spirits in whose honor a ceremony is performed descend from heaven to receive offerings prepared for them).
- 2nd. The first presentation offerings.
- 3rd. The second presentation of offerings.
- 4th. The third presentation of offerings.
- 5th. The removal of the viands.
- 6th. Escorting the spirit back.

The 1<sup>st</sup>, or key in which the "Hymn" is intoned varies according to the lunar calendar. At any event, the range in Confucius worship is always small because Confucius was the exponent of the "Doctrine of the Mean". Hence, no extremes are permitted. The range never exceeds one octave. The astronomical phase seems to take precedence in importance over the musical. To the Chinese ear this is of little consequence. We can imagine the feelings of an occidental choir, when about to render a solemn anthem, being requested to transpose it down a fifth because the phase of the moon had changed.

The instrumental accompaniment to this stately ceremonial is ancient and curious. Each strophe, or verse, is started by a single heavy metal bell, which is immediately answered by a heavy





stone chime. These two instruments always work in pairs. The tune itself is played on small gong-chimes combined with small stone-chimes, plucked stringed instruments, flutes, ocarinas and clappers and sheng. At the end of the verse a drum is beaten thrice and answered by two other drums. After the sixth verse the "tiger-box" is beaten three times.

The most important instruments used in the ritual are the ching, sometimes called king, a set of L-shaped stone-chimes made of black calcareous stone, hung from a cross-bar in a framework and struck by means of a hammer. They vary in size from the single big slab used to start the hymn to the sixteen slab instrument with which all the tunes are accompanied.

The sheng is the most interesting Chinese instrument and from our point of view, the most important, since it is the prototype of our reed organ. The body was originally a gourd but nowadays it is a lacquered wooden imitation, into which seventeen tubes of five different lengths are inserted. The arrangement of the tubes is more for beauty than anything else as the height of any tube does not affect its pitch. The hollow gourd has a mouthpiece which gives the instrument a peculiar tea-pot-like shape. Unlike other wind instruments, it is sounded by sucking in the breath instead of blowing into it. The amount of pride in the sheng is very great, and if a player cannot be procured a coolie is often hired to carry a drum in a ceremonial procession. The sheng is the oldest and



alone chimes. These two instruments always work in pairs. The time itself is played on small gong-chimes combined with small stone-chimes, pinched stringed instruments, flutes, conch-shaped gongs and so on. At the end of the verse a drum is beaten twice and answered by two other drums. After the sixth verse the "tiger-box" is beaten three times.

The most important instruments used in the ritual are the gong, sometimes called king, a set of 3-shaped stone-chimes made of black calcareous stone, hung from a cross-bar in a framework and struck by means of a hammer. They vary in size from the single big also used to start the hymn to the sixteen small instrument with which all the tunes are accompanied.

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almost the sole representation of the "free single reed" family. A single specimen imported into Russia gave the Danish professor, Krongenstein, the idea of applying its principle to the reed organ.

Another important ritualistic instrument is the *yu*, or "tiger-box". It consists of a conventionalized tiger of wood on a wooden box three feet and a half in length. Across the tiger's back is a series of twenty-seven saw-like projections. The player strikes the tiger three times on the head after each strophe of the "Hymn to Confucius" and then runs the stick rapidly three times down the spine. Each instrument is played in groups of three rhythmic pulses.

Some of the common secular instruments besides the various types of flute are the *yong chin*, a trapezoid box with sixteen sets of wires, which are struck by two bamboo rods. This is very commonly used in the "ging-songs" and the *hu chin*, that well-known four-stringed fiddle with a cylindrical body, which is played with a bow passing between the strings. Every artistically inclined house-boy owns and manipulates one of these. Besides, there are the myriad types of drums.

While other primitive peoples united their music with poetry and dramatic action, the Chinese developed theirs independently and adhered to such formalities that there is no artistic inspirational element in it. Further, there has been little scientific investigation and nothing of theatrical value has been contributed.



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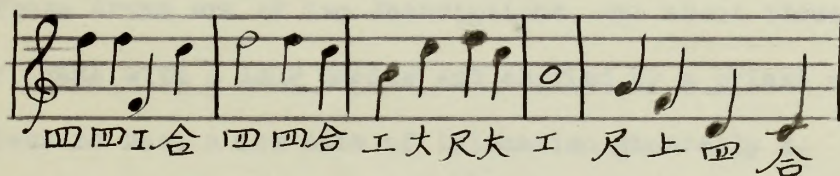
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About the period of Fu-shi's reign a system was invented of the division of the octave into twelve semitones represented by twelve "lus", or bamboo tubes of different lengths. On old great ceremonial occasions the chanting was done in the "Lu", corresponding to the month. Any note may commence the octave (from the fifth to the fifth).

The earliest scale used to correspond with present western music was C, D, F, G, A, which about two hundred years afterwards was enlarged to seven notes by the inclusion of F sharp and B. This was again cancelled some time later and the scale reverted to C, D, F, G, A, which has remained until today.

The notation of Chinese music is peculiar and ingenious for, although no value is attached to a note, yet vague signs are sometimes used to give a suggestion of time.

At the Confucius ceremonies the chant was given as follows:



This chant is accompanied by shengs, gongs and drums. The vocalization is strange and unreproducible, some being united throughout, not altogether as unattractive as one might imagine from his description but rather soft and plaintive.





There are roughly about seventy different instruments used, which include drums, symbols, chimes, gongs, flutes, bells, lutes, guitars, the sheng and the laim. The first impression of musical life appears to be the very large part played by the drum. Drums with marriage processions, drums at funerals, "drum towers", where every evening vast drums of six feet diameter are beaten against the powers of evil.

Chinese drums are symbolic in many ways. At the Confucius temple in Peking are ten old stone drums made for the Emperor Chu-kung (669 B.C.), and it was supposed by many authorities to have been actually beaten in religious ceremonies but people say now that they were only carried round as symbols. Afterwards they were engraved and placed in their present position.

The religious rites at the temple include much music, necessitating somewhat large orchestral drums, trumpets and stringed instruments.

These drums are of two descriptions, one about three feet in diameter, made with a long handle and carried by a priest with another priest to beat a slow note of intonation generally B. The other is a highly ornate drum of some proportions, the skin always being nailed on instead of being braced with cords. A treatise on drums was written in 860 A.D., giving over one hundred symphonies.

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instruments having a pull out tube, the whole resembling somewhat a fantastical coach-horn; eight of these large trumpets are used, four with each choir.

When it is closed they stand about four and a half feet high and about double length when opened out. The broad end is some five or six inches in diameter and by shortening the length of the expanding tube, the note is modified and made shriller. Chinese cymbals are of very good workmanship, though the secret amalgam is lost to all but a few families. It is generally supposed that the old secret cymbals were compounded of eighty per cent copper, with nineteen per cent tin. The sheng is of enormous interest historically, as it is the original idea of our present perfect organ. It is quite a small instrument about a foot long, having a circular air chamber, from which fourteen reeds of different lengths lead, each having in it a valve opening either up or down, and thus answering to pressure or suction a mouthpiece in the air-box.

The last and most perfect form of instrument manufactured by the Chinese is the Chin. This is a four-sided sounding-box, with one side about half the length of the opposite side, over which is suspended a series of strings in threes, after the manner of the present day. The symbolic side of the chin is very interesting. Its inventor called it the shin, meaning restriction, as its influence was to restrict evil passions and to soothe the spirit. The chief parts of the instrument were designed after national laws,



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the length was originally in inches, corresponding to the days of the year. The five strings were the five elements. The rounded body represented the heavens and the pegs, irrespective of strings, stood for the moons.

The sanhien is a two stringed guitar, very roughly made of bamboo, the small drum being covered with snake skin. It is much used by poor people, who tune it to the fifth interval.

The music stone has already been mentioned and one can only add that it is exclusively a temple property.

Street bands are common and one meets them in every quarter of a big city. Their ensemble is comprised of drums, small trumpets, cymbals, and a sort of wooden rattle not unlike the modern bones.

The religious system of China, including parts of the Li-Ki, or book of rites, shows how largely music enters into the national life of China. From earliest times, according to native records, music was forbidden to mourners. Musical instruments were always interred with emperors, as during the dynasties of Chen and Hun.

While in mourning one does not talk of music. In the same record we read of Confucius that after the sacrifice of Felicity, he began to handle his cither during the first five days, without however producing perfect sounds out of it, and ten days later he played the pipes and sung. The Chinese character for the cithern is the same as the Japanese use for it. Should they have Buddhistic





ceremonies performed and sung with an accompaniment of bamboo flutes with silken strings, the local officers would interfere with severity and put a stop to it. One can see how the local officers delighted to hold up the poor Buddhists.

In conclusion, one can only say that in all probability within the next ten years a modern spirit will have invaded China and a western musical system will have banished much of this old world music. As it stands it is not without interest, and the study of its travel across Asia, its differences in different localities, and a comparison of it with Egyptian and European music would amply repay the student.

As with all ancient races, the music of the Chinese was in close affinity to their religion, and the symbolism of the former is worth nothing. Music, say the Chinese, is the harmony between heaven and earth, and they therefore rest their musical ideas on two principles, the natural production, represented by unity, i.e., heaven, and that which man evolves, or plurality, i.e., earth.

Again, the five notes which originally constituted their scale were called after planets. The number five seems to have originated from a combination of three, the symbol of heaven, and two, that of earth. Fuh-shi was a great reformer and a most clever and able man, and he evolved a system of music from the primitive state in which it existed and is reputed to be the inventor of the modern type of lute and lyre. It is said that he hoped the people



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ancient sage of I-chang and I-yue. It is said that he taught the people

might be so charmed with music as to be enabled to bear more cheerfully the burdens of life, with its many changes of development and enlargement. The next we hear of music having assumed a more characteristic form was under the direction of Huang-ti, who gave names to certain notes and fixed upon a root bass note. Passing to the period when the Emperor Yoo died, the people mourned for him three years, during which time musical instruments between "four seas" were stopped and stored away.

In the book of rites, "Li-ki", the prohibitions against music while in mourning were rather numerous, from the remotest ages into which this literature of the Empire allows us to penetrate. Now this very conservative and severe rite would naturally have checked the progressive flow of music as an art, and when this budding art was under state supervision, as it has been from time immemorial, the bureaucratic influence stopped any form of innovation. One wonders what our early symphonies were like, and no doubt they were most remarkable as Confucius was said to have fasted for three months after hearing a certain piece.

In ancient times our people placed a very high value on the art of music. In fact, a knowledge of sounds was said to be so closely connected with the science of music that men possessed such a knowledge were fit to perform the duties of rulers.

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During this dynasty, at burials of royal personages the musical instruments which had been played by the deceased were placed inside the grave and the ritual states that this was for the purpose of gratifying the soul of the dead with dulcet tones.

The present music is of two distinct kinds, the southern and the northern scales, quite distinguishable by the people. These kinds are each divided again into two sections, ritual or sacred music, and theatrical music. All time is common. The scale notation and instruments are dealt with further on. Although the Chinese music may sound horribly inharmonious, yet it is wonderfully emotional. The reason Chinese music is not attuned to western ears may be defined as (1) the untempered and unchanging scale of this eastern music, and (2) the lack of proper and necessary atmosphere essential for grasping the emotional possibilities of such music.

#### The Awakening of China.

The difficulties which the leaders of modern China have is in educating for a democracy one-fourth of the human race,-- a whole nation emerging into a republic. A common Coolie of the street often says "It's a great change for all of us within the last few years. Although I can neither read nor write, you and I are both free and equal. I am a citizen as you are." The birth of a new patriotism and national conscience has not only brought an expectation of a better social order among the scholars of the new China,



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### The Teaching of Music

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patriotic and national sentiment has not only brought an exposure  
tion of a better social order among the scholars of the new China,

but it has also awakened the common people and brought hopes of a good time ahead.

The huge factories of Shanghai and Tientsin, Fu-Chow, Canton and Nanking, from which every night, after long hours of hard labor, emerge thousands of men, women and children, make it apparent that a nation of farmers is changing from the primitive agricultural age to the modern industrial age.

In popular education China has revered the classical scholar for ages but has had no schools for three hundred years. She suddenly decided in 1905 to inaugurate a great system of western public education, middle school, high school, technical school and university.

In many cities the gods of local temples were cast out into a nearby river to make room for the apparatus of the public school, desks, blackboards and maps. In most of the large cities we have the primary schools for the boys and girls, high schools and colleges, which include both normal schools and medical colleges.

Young men, especially student groups among the educated class of China, have the new ideals of marriage and of home life instead of the old customs which had been arranged for them. Women, too, have a new conviction of freedom. Following the woman suffrage movement, for the first time in our history women took the public platform and vociferously discussed political and social questions.



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Connected with these questions is that of wholesome recreation. In the time of the Confucius civilization, play had a very small place. One of the noted Chinese said, "The Confucian ideal was that the father should make his son an old man as soon as possible." There was no play for the prospective scholar, only long hours of tedious study and a dignified behavior, befitting a member of the "literati" class.

Until recently, there was but one sphere of activity open to Chinese women and into this they were forced to marry. There have been societies of young girls pledged to resist the will of their parents and common usage and never marry. Within the last few years China has awakened some many women to earn their living and fulfil their destiny in other ways. They have devoted their lives to the teaching and healing professions, as well as becoming nurses and wives.

During the past sixty years there has been a great extension of shipping along the coast, rivers and canals of China and many railways have been built. All of these developments have resulted in the changing of trade lines, the abandonment of old routes for new ones. The modern commercial methods are extended and the introduction of the national spirit has resulted.

The ancient system of education and its content, the gradual decadence of the schools themselves, the growth of the system of literary examinations as the means of providing candidates for



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 have been centuries of young girls pledged to resist the will of  
 their parents and common usage and never marry. Within the last  
 few years China has witnessed so many women to earn their living and  
 fulfill their destiny in other ways. They have devoted their lives  
 to the teaching and nursing professions, as well as becoming nurses  
 and wives.

During the past sixty years there has been a great exten-  
 sion of shipping along the coast, rivers and canals of China and  
 many railways have been built. All of these developments have re-  
 sulted in the changing of trade lines, the abandonment of old routes  
 for new ones. The modern commercial methods are extended and the  
 introduction of the national spirit has resulted.

The ancient system of education and its content, the tradi-  
 tion and doctrine of the schools themselves, the growth of the system  
 of literary examinations as the means of providing candidates for

government positions, followed in more recent times by modifications in the subject matter of the examinations and finally by the abolition of the examination system, all fill the period from the really old to the really new education in China.

After the war with Japan the realm aroused not only the scholars but the Emperor himself, who forthwith became an ardent student of western arts and sciences. The demand for the new learning became so great that in eighteen months all modern schools throughout the country, whether under government or mission auspices or private control, were overcrowded and such, in fact, has been the condition ever since. Literature was spread around the country. Chang-Chih-Tung outlined a complete system of schools and indicated the curriculum from primary grades to university courses. The preparatory department of the university has three year courses, for those wishing to enter the field of art, for those wishing to prepare for work in the applied sciences, and for wishing to prepare for the study of medicine.

During the year 1907 government officials emphasized the importance of educating women and some of the provinces established girls' schools, not alone primary schools but also normal schools, and women have been given government scholarships for study abroad.

In a conservative tendency of education, the government adopted an arrangement which inevitably put almost all the recognized scholars upon the side of the existing order, with a curricu-



Government positions, followed in more recent times by military  
in the subject matter of the examinations and finally by the exami-  
nation of the examination system. All this the period from the founding  
and to the really new education in China.

After the war with Japan the real situation was not only the  
abolition but the liquidation of the old system. The demand for the new system  
of western arts and sciences. The demand for the new system  
has become so great that in almost every school all modern schools  
throughout the country, whether under government or private control  
or private control, were overthrown and again, in fact, has been  
the position ever since. Literature was placed among the sciences  
Chang-shun-ling called a complete system of schools and indicated  
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During the year 1907 government officials organized the  
important of educational work and some of the provinces established  
their schools. Not alone primary schools but also normal schools,  
and women have been given government recognition for study abroad.  
In a consecutive tendency of education, the government  
adopted an arrangement which inevitably put almost all the work-  
ing students upon the side of the existing order, with a certain

lum which consisted almost wholly of the classics and which demanded that reverence and even worship be paid to Confucius. The government has made official life dependent upon scholarship. Later on the degrees were added but they required more memorization work and less of development of the reasoning powers. The 1900 uprising of China awakened and gave an impetus to western learning. The educational committee was called by one of the great men and a year later he was given an imperial decree and ordered in addition to the university, a junior college at the capitol, and an intermediate school at each prefectural capitol, and an intermediate school in each province and a primary school in every village.

A commission was appointed to devise a system of education along western lines. At the present time our government has organized some free schools in the large cities for the children. Western science is persevering in the universal industrial training of our children.

In our language an alphabet has been adopted and the mandarin for the universal dialect of the nation. China has already wakened to a realization of the need of placing her education upon a higher basis than the western nations.

What will satisfy the nation is not mere book knowledge of the theoretical sciences, philosophy and theology of the west, but if they only adopt Christianity as essential to their spiritual nature and their moral culture, they will make a wider and deeper



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 of the theoretical sciences, philosophy and theology of the west.  
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 culture and their moral culture, they will make a wider and deeper

use of it than the other nations.

Plato distinctly asserted in effect that the proper nourishment of the intellect and passions can no more take place without music than the proper functions of the stomach and blood can be performed without exercise. Aristotle affirms that music should be a great factor in education, for by expressing certain habits of the soul, it may communicate them to sensitive listeners and even incite them to practice the actions which are the consequences of the educative value in its widest sense of music. Napoleon said, "Music, of all arts, has the greatest influence over the passions and the legislature ought to give it the greatest encouragement."

The future development of music in education, therapeutics, and scientific research is hampered by a lack of cooperation between the creative musician in the full and untrammelled exercise of his power with the teacher, the doctor, and the scientist. Thus it is that we find musical education devoid of inspiration, musical therapeutics degraded to the level of mere crankism and musical science bereft of dynamic power.

The tendency of modern life is toward the cooperation of hitherto severed functions. The educationalist looks to the artist for re-creative material. The creative artist, no longer remaining at lofty altitudes on the level of imagination, tends to offer the fruits of his artistic labors to the educationalist.





## Part II

### PROPOSED MUSIC CURRICULUM FOR CHINESE SCHOOLS.



Table 11

Summary of the results of the analysis

If knowledge or ability is to be gained, the spirit of music should unfailingly be present to liberate the mind, broaden the horizon, quicken the mental grasp, and give to facts the musical application and significance that alone confer upon them any claim to value. Sensitiveness to aesthetic values for the sake of the enrichment and elevation of the quality of human life which such response brings is the largest result to be attained.

The qualities of thought and feeling out of which good music springs are altogether desirable. They reflect a desire for beauty, they reveal the spirit of man in profound and universal relations and impulses. In common with other arts and literature, music tends to develop finer subjective life in the individual. Instruction in music is not primarily vocational or professional; the aim, conscious or unconscious, should be for such subjective influence.

Mr. W. S. Matthews distinguished three appeals that music makes. First, to the ear; "purified, crystallized sound", a sensuous beauty which every musician demands always. Second, an appeal to the mind; depending upon memory, attention, perception of the relation of part to part and beautiful tonal discourse. Third, the appeal to the soul as expressing mood, state of feeling, emotion.

Children in the elementary school should be taught to value the beauty of tone and to secure it in their singing both for the sake of their musical taste and for correct use of their own





voices. The short songs should have grace of melody and simple perfection of form, revealing grace and clarity of musical thinking. The songs used will necessarily have mood or color but the moods will be childlike and should not attempt to cover the entire range of moods which the music of the masters expresses. Many of these must remain uncomprehended until the individual approaches maturity.

Technically the pupil should learn by the end of the eighth year almost all elementary theory and be able to sing at sight fluently and in parts simple hymn tunes and to sing with enjoyment.

If we have an adult public interested in and appreciative of the great music of the masters we must have instruction in advanced phases of music. This instruction is appropriate and practicable in high schools and to them properly belongs the task of articulating the music in the elementary schools with the enlightened musical understanding and interest of the community.

The value of music may be stated as follows: - First, aesthetic nature and value.

(a) The endeavor to create beauty has ever been a part of the life of man. In tone, he has wrought unceasingly to express his vision of values that transcend the circumstantial and the utilitarian and reach upward toward the absolute. The elevation of mood, the purified discernment and the heightened spiritual energy which accompany all aesthetic experience give it a value which mankind has long recognized.





(b) Music characteristically deals with broad fundamental moods rather than specific experiences and voices subjective revelation rather than objective delineation. Because it does this it appeals more than a figure of speech to call it the "universal language."

(c) In music the depths of man's emotional nature are reached, are quickened, and are made articulate. The intensification of feeling tends to energize the individual toward action and that aesthetic feeling tends to lift the plane of any resultant action.

(d) The effect of music is realized in a peculiarly vital way when the individual himself takes part in the performance. It is valuable as a socializing force.

Music has been called "the most social of all the arts." Few other experiences so quickly bring about "group feeling" as ensemble singing or playing. The individual's speedy appreciation of this fact should at least help in teaching him the lesson of the interdependence of social relationships.

Music is one of the joys of social intercourse. To take part in the choral society of the city, to play in the orchestra, to be one of the audience at concerts or other musical affairs, to contribute to the music of one's church, and, last, to cultivate music in the family circle, mean happiness and enrichment of life.

Study of music of other times and other peoples, involving the peoples of many lands; the study of many influences



(b) Music characteristically deals with gross fundamental

moods rather than specific experiences and values and, therefore, is rather than objective description. Because it does this it appeals more than a figure of speech to call it the "universal language."

(c) In music the depths of man's emotional nature are reached, are quickened, and are made articulate. The intellectual side of feeling tends to withdraw the individual toward action and that aesthetic feeling tends to lift the aims of any resultant action.

(4) The effect of music is realized in a peculiarly individual way when the individual himself takes part in the performance. It is valuable as a socializing force.

Music has been called "the most social of all the arts." Few other experiences so quickly bring about "group feeling" as music's singing or playing. The individual's group appreciation of this fact should be taken into account in the lesson of the importance of social relationships.

Music is one of the types of social intercourse. To take part in the shared activity of the song, to play in the orchestra, to be one of the audience at concerts or other musical affairs, to contribute to the music of one's church, school, and home, to contribute in the family circle, mean happiness and enjoyment of life. Study of music of other times and other peoples, involves the peoples of many lands; the study of many influences

which have affected the development of music and of the many ways in which music itself has affected world development; the study of lives and works of the great composers as men of high ideals and great achievement, result in a wider appreciation of the worth of artistic achievements and of the people who have made them and also in a broadening of the student's interest and sympathies to include forms of talent and kinds of endeavor which he might otherwise hold in small regard.

Musical performances undoubtedly bring as many people together as any single agency and in this way become a valuable asset in the civic life of the community. If music has the power to imbue individualistic persons with social consciousness and thus make them over into a more useful type of citizen then we surely have a social force of much importance.

It is valuable in the worthy use of leisure. More specific attention should perhaps be directed to the fact that as modern industrial conditions seem to be demanding shorter and shorter days of labor the exceedingly complex sociological problem looms up as to the disposal to be made of the increasingly longer periods of leisure. This period of leisure should be so utilized as to uplift and not degrade the individual. Music is one of the most potent and one of the most available agencies for bringing about such an end. The power of music in this respect is greatly increased when the individual himself takes part in a musical per-





formance even if only on the plane of amateur proficiency.

Music has value as a vocational subject. It has great value as a high school subject from a vocational standpoint. An army of persons are engaged in the music profession in this country and approximately six hundred million dollars are spent annually for musical performances and in musical education. This money is going more and more to native born teachers and performers. Music should be recognized as an important vocational subject and reasonable provision for training in it should be made by high schools.

The group of little interested and the non-musical pupils, including probably the largest number under present conditions, consist of pupils who take no interest in music, in whose families music has had no place, and those who consider themselves as lacking both in musical talent and in ability to enjoy music.

Music trains the sense for beauty. The word "art" and "literature" mean nothing whatever in China. This condition is due in most cases to lack of inclination. We, like other people, do what we like to do. No real attention is paid in our childhood in the cultivation of a love of the beautiful; very little attention is paid to it in the educational institutions where we are trained. Therefore, we grow up and enter upon life with a disultary liking for music, with distinct lack of appreciation for poetry and with almost no interest in painting or sculpture. The capacity for understanding any loving great books, painting, and music has to





grow with our growth and cannot be postponed to another season. The average man is supposed to have no time for these things. He has time but he refuses to turn it into culture. Darwin's statement describes his early love for poetry and music and final loss of these capabilities through neglect. He says "Loss of these tastes is a loss of happiness and may possibly be injurious to the intellect and more probably to the moral character by enfeebling the emotional part of our nature. The intellect of man in itself is never sufficient. Feeling or emotion is half of knowledge.

The beauty of music in the highest sense is seen, first, in the perception. Second, music is the purest form of beauty. Third, music is the only form of beauty by means of which very young children can be educated because it is the only form accessible to them. Beauty is the central element in physics, in mathematics, in astronomy, in chemistry. There is the same perfection of order and sequence, the same correlation of forces, the same attraction of matter which operates in the fine arts, bringing about what we call "painting", "sculpture", "poetry", and "music". The whole of nature is a postulate of this doctrine and there is no subject from kindergarten to college which may not be taught in accord with it. There is a rhythm of beauty in all things animate and inanimate and endless variety around a central unity. Everything taught to children can be taught as beauty and if it is not so taught its very essence must dissolve and disappear.

The value of singing. The psychologist says, "The

Music and Life. - - Thomas Whitney Surette.



grow which our growth and cannot be postponed to another season. The average man is supposed to have no time for these things. He has time only as he passes to turn it into culture. Darwin's statement described his early love for poetry and music and final loss of these opportunities through neglect. He says "None of these tastes is a loss of happiness and may possibly be injurious to the intellect and more probably to the moral character by withdrawing the emotional force of our nature. The intellect of man is itself is never sufficient. Feeling or emotion is half of knowledge.

The beauty of music in the highest sense is music, that, in the perception, music, music is the highest form of beauty. Music, music is the only form of beauty by means of which very young children can be educated because it is the only form accessible to them. Music is the central element in education, in mathematics, in astronomy, in chemistry. There is the same perfection of color and harmony, the same correlation of forces, the same association of matter which operates in the fine arts, bringing about what we call "painting", "sculpture", "poetry", and "music". The whole of nature is a partake of this doctrine and there is no subject from kindergarten to college which may not be treated in accord with it. There is a rhythm of beauty in all things animate and inanimate and endless variety around a central unity. Everything tends to perfection can be taught as beauty and it is not so taught in very science and literature and all aspects.

The value of thinking. The educational value of music.

prime end of musical education is to train the sentiments to make children feel nature, religion, country, home, duty, to guarantee sanity of the heart out of which are the issues of life." The beauty which the soul of man craves cannot be brought to little children in literary form because they cannot read or their knowledge of words is too limited. It cannot be brought to them in the form of painting because they are not sufficiently developed. In fact, their power of response is exceedingly limited in most directions. They can neither draw nor paint, nor write, nor read, so that this beauty which we value so highly seems shut out from them. This were so but for music. By singing and by singing only, can a little child of five come in contact with a pure and perfect form of beauty. Music preserves in children that ideality which is one of the most precious possessions of childhood and which we would fain keep in after life, the love of flowers, and animals. The prime object, then, of musical education for children, is to develop their sensibilities so to make them love and understand the best music.

Current methods of teaching. In the teaching of songs without notation, the whole stress can be laid on fundamentals - first, a sense of rhythm. In the development of music, rhythm came before melody, as melody came before harmony. The beginning of the musical training of children should consist in marching, or clapping hands to music played by the teacher. Aesthetic movement to music, aesthetic dancing, is one thing; a musical education is another. A child or an adult is asked to listen to a piece of music and then to



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 children feel nature, religion, country, home, duty, to understand  
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 children in its entirety for as they cannot read or write know-  
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 form of pictures because they are not sufficiently developed. In-  
 stead, their power of response is exceedingly limited to most direct  
 things. They can neither draw nor paint, nor write, nor read, so that  
 this unity which we value so highly seems shut out from them. This  
 unity is not lost, but is being slowly and by degrees only, and a little  
 unity of life comes in contact with a pure and perfect form of beauty.  
 Music preserves in children the identity which is one of the great  
 precious possessions of childhood and which we would vainly keep in  
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 then, of musical education for children, is to develop their sense-  
 abilities so to make them love and understand the best music.

General Methods of Teaching. In the teaching of songs  
 without notation, the whole system can be laid on four principles -  
 first, a sense of rhythm. In the development of music, rhythm was  
 before melody, as melody came before harmony. The beginning of the  
 musical training of children should consist in extending, broadening,  
 words to music played by the teacher. Acoustically we respond to music,  
 scientific teaching, is one thing; a musical education is another. A  
 child of an adult is asked to listen to a piece of music and then to

flection, cultivating the memory for musical phrases and melodies, disciplining the senses, enlarging the scope of the imagination, and nurturing the senses of beauty, are the means/the objects of musical education for children.

Ideals of Public School Education. No one can be said to be educated who fails to apprehend that unification of all matter, of all thought, of all sensation, that harmony in things which brings into relationship a speck of dust and a star, the individual and the cosmos. The very thing we feel most in education as in everything else is that beauty means sequence, order, and harmony; beauty relates things to each other, multiplies arithmetic by geography, objects by sounds, acts by feelings.

Poetry expresses itself in words and words can be punctuated and parsed and scanned and, above all, words provide material for examination. One cannot do any of these things with music, for it consists in mere sounds meaning nothing that anyone can find out. We do allow music to enter a corner of our educational sanctuary and then we slam the door on her and leave her there until the time we expect her to come forth at graduation exercises, New Year's programs, etc. The officials attend these exercises and listen to the children of our children. They love and enjoy it, yet do nothing whatever for the music. So many of them ask - What can be accomplished by music? "Singing is not necessary as a factor of life." "Music is of little importance in a work-a-day world". So argue the school men who want results, as they call them. There are very





few people who see music as an important part in education, but most of them, being in themselves unconscious of its power and of its value, only accept it because others recommend it.

Study the history of music and you will find that music has fulfilled and satisfied; that great men have given expression to their ideas through it. When this training has been completed a man or a woman has access to a whole world of beauty. All this the average man does not see; nor can it be expected - for he himself has never experienced it. But he should be convinced by the phenomena of the large number who derive enjoyment and stimulation from great music, by the persistence of their love for it.

I propose then, first, that we examine the claims of music as a subject to be taught in our public government schools. Second, that we examine prevailing methods of teaching it. Third, that we investigate the results now obtained and finally, that we suggest ways of bettering the situation.

The value of music in Public School education. The hope of our country is in the young to whom music is of inestimable value. In the first place music supplies the only means of bringing young children into actual and intimate contact with beauty. In the kindergarten or in the early grades of public schools and our day schools children are capable of singing and love to sing simple songs within their limited scope. In music children find a natural means of expression for that inherent quality of idealism which is



Let people see music as an important part in education, and most of them, being in progressive movements or the power was at its height, only accept it because of its reputation.

Study the history of music and you will find that music has fulfilled and collected; that great men have given expression to their ideas through it. When this country has been completed a new era of music has come to a whole world of beauty. All this the average man does not see; nor can it be expected - for he has not the power to appreciate it. But he should be encouraged by the presence of the large number who believe in judgment and stimulation from great music, by the persistence of their love for it.

I propose then, first, that we examine the claims of music as a subject to be taught in our public government schools. Second, that we examine prevailing methods of teaching it. Third, that we investigate the results now obtained and finally, that we suggest ways of bettering the situation.

The value of music in public school education.

None of our country is so far from the world as to be isolated. In the first place music supplies the only means of expression. In the second, children are natural and instinctive creators of beauty. In the third, children are in the early stages of public schools and our day schools children are capable of singing and love to sing songs. In music children find a natural outlet within their limited scope. In music children find a natural means of expression for that inherent quality of beauty which is

a part of their nature. When children sing together their natures are disciplined while each child at the same time expresses its own individuality. Activity of ear, eye, and mind together tends to cultivate quickness of decision and accuracy of thinking. In the matter of rhythmic coordination alone music justifies itself.

Rhythmic movements to music have long since come to be recognized as a means of mental and physical development. All sorts of interesting and stimulating exercises can be used in connection with the teaching of songs to little children, and any one who has watched a child's development through intelligent instruction in singing and in rhythmic exercises must have realized how keen its perception becomes and how valuable to its general intelligence the training is.

Singing beautiful songs prepares children by the best possible means for an intelligent understanding of the compositions of the great masters, for lack of which preparation many adults never comprehend them. The educational administrator who denies a great composer the distinction he gives to a great writer is going against the testimony of generations of cultivated and educated people all over the world and, moreover, is tacitly acknowledging that he believes greatness to be a matter of mere outward expression.

There is every reason for giving music a real place in the curriculum. You cannot give an examination in it and give an A+ or an A- for the child to take home proudly to its parents on a



a part of their nature. When children are together their behavior  
are distinguished and is much more than when they are alone. It is  
instinctive, activity of ear, eye, and mind together leads to  
a certain knowledge of behavior and tendency of behavior. It is the  
nature of organic development which leads to this result.

Organic development to which have been added the knowledge  
as a result of mental and physical development. All sorts of things  
which are naturally learned can be used in connection with the  
teaching of things to which children, and only the one has learned  
child's development through intelligent instruction in things and  
in organic development that have resulted from their development  
occurs and is valuable to the general intelligence and learning.

1. The child's natural sense of things is learned by the child  
possible means for an intelligent understanding of the development  
of the child's nature, for the child's nature is not a static  
never changing thing. The child's nature is not a static thing  
great changes in the child's nature as they go on. It is not  
against the tendency of children of education and education  
people all over the world are, however, in the child's nature  
that the child's nature is a matter of fact and not a possibility.

There is every reason for giving the child a real place in  
the education. The child's nature is not a static thing  
44 or 45 - for the child is born with a nature on a

certain day at a certain hour. You cannot find out by a set test what the child has gained of the beautiful thing we call music. A child has it in its heart and soul. The result you hope to gain consists chiefly in a love of good music and a joy in singing it, a result that is likely to affect the happiness of the child all its life long. The whole tendency of singing in schools has been to civilize the child and to make it happy and to help its physical and mental coordination. Yet people deny the value of musical training and refuse to give it a real place in our curriculum. The world is merely a place of eating and drinking, of mechanical routine; of facts. There are to be no dreams; flowers and brooks, and mountains, the sky, birds, songs, and the whole fantasy of life are nothing. Beautiful objects in which the eye delights, beautiful sounds that fill the soul with happiness and create for us a perfect world of our own are useless because they won't submit to examination in June and cannot be made to figure in a diploma. Consider how many young people graduate from our institutions of learning with nothing much but a diploma. Would it not be of great value to the children if they were taught to see and to hear vividly and intelligently, to be alive to all beautiful subjects and to love a few beautiful poems, to have the beginning of a taste for literature, to be able to sing fine songs, to take part in choral singing? Do not all great things establish relationship and do not all little things accentuate differences? What education is better than that which unifies the individual with the universal? Is not



certain day at a certain hour. The candle has out by a set time  
and the child has gained of the beautiful thing as well as this. A  
child has it in the heart and soul. The result has been to gain  
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civilize the child and to make it happy and to help its growth  
and mental development. Yet people deny the value of singing  
training and refuse to give it a real place in our curriculum. The  
truth is surely a matter of seeing and estimating of educational results  
of music. There are to be no figures, figures and numbers, and  
statistics, the only things, science, and the whole tendency of life are  
nothing. Beautiful objects in which the eye delights, beautiful  
sounds that fill the soul with happiness and create for us a joy-  
ful world of our own are surely needed by every child to ex-  
pansion in music and cannot be made to fit into a system. Com-  
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to the children if they were taught to see and to hear vividly and  
intelligently, to be alive to all beautiful things and to have  
a few beautiful poems, to have the beginning of a taste for litera-  
ture, to be able to sing the songs, to see light in their lives  
and to get an inner illumination relationship and to get an  
aesthetic value and a different way? What education is better  
than that which makes the individual alive and responsive to the

this whole world of fine literature, painting, sculpture, and music in the very highest sense then an education to the individual.

The greatest difficulties connected with school music teaching is the inability of the teacher to teach music. The reason is that the training given to them when they were on schools may have been quite inadequate. Singing is an entirely natural art for any human being who begins it in childhood and pursues it through youth. I am looking forward to the day when we shall all sing. I am constantly being told that the great thing in the education of children is to give themselves expression. If so, we must look to the Normal Schools for this improvement in the ability of our teachers to teach music properly. Teachers take so much pride in the capacity of their children to sing at sight instead of being interested in a more important thing, namely their ability to sing a beautiful piece of music and particularly their joy in doing so. Many teachers have forgotten that music is a thing of beauty and that the only way to keep it alive in a child's heart is to teach the child to sing beautiful songs. The best music with which to train the young children is our Chinese Mother Goose, but in fine simple tunes with the suitable words for our kindergarten.

The classes are too large, with sometimes fifty in a class. The music lesson period is too short. By nature, habit, and association there is really nothing in our musical life in China.

1. Place of Music in Modern Life - F. Young. Living Age. 269: 30-8. Ap. 1 '11.
2. What a little knowledge of Music means. J. Paderwaki. Woman's





express in motion what it feels.

What should children sing? Anything good enough which is attractive at first hearing? In the music books provided for kindergarden and for home singing there is an endless series of poor, vapid, over-sweet melodies which children, hungry for any music, will sing readily enough, for lack of better. The best possible thing is for children to hear no harmonies at all for some time but to sing entirely unaccompanied, for childrens' song lies in its own rhythmic and melodic independence and if it depends on an accompaniment for its rhythm it is just so much a poor song. This is the best way for children to reproduce correctly the metre and the rhythm, the pitch, and the contour of the melody.

The real goal. How can children be taught music itself? By what process is it possible for them to become musical? Obviously, through personal experience and contact with good music and with good music only; by singing beautiful songs to train the ear and awaken the taste for music; by learning how to listen intelligently; by learning to play good music on some instruments. Intelligent listening to music is such listening which comprises a complete absorption of all the elements in the music itself. It is not enough to enjoy the tune alone for melody is only one means of expression. The listener must be alive to metric and rhythmic forms, to melodies combined in which is called "counter-point", to that disposition of the various themes, harmonies, and other elements which constitute form in music. Observation, discrimination, re-





Religion and the Art of Music. The social power of the institution of public worship is not wholly dependent on preaching nor on any other one element. It is rather due to the intimate blending in varying proportions and relations of several elements all of which are important both in themselves and for what they symbolize and suggest. There are constituent elements in public worship that give it its social power. Music is one and a powerful one, one that the thoughtful observer can never safely neglect or despise. Personal ignorance of music or prejudice against it may distort the views of single investigations, but the great historic fact remains that music has been continuously and universally of the greatest service to religion in accomplishing its work in society through the specific means of public worship. Music occupies this place of power and honor not by any accident or because of any audacity on its part, but because the church has been nurturing and training it for this service. Religion has done much for music and music in return has surely done much for religion. The general fact/<sup>is</sup>that between music and religion as social institutions there is a conspicuous connection so that the social power of public worship is due to music as one of its main constituents. Now, if this power of music in public worship exists, it must grow out of some power in music to reach the individuals of which society consists. Nothing is socially influential that is not first of all personally influential. Music would never have been no magnified and honored as a



Religion and the Social Power of the Church

Institution of public worship is not wholly dependent on religious  
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public as toward the individuals of which society consists. Nothing  
is socially influential that is not first of all personally influen-  
tial. Public worship never has been so neglected and honored as

method of religious expression and impression as it has been, if it did not have peculiar personal values to those who produce it and to those who hear it.

Hymns and Hymn-singing for the service. We ought to develop musical functions in a highly artistic way and give them great prominence in our service so that crowds could come from far and near to hear them. It is fitted to serve in three general purposes; first, it is one of the best methods by which a company of people can offer both praise and prayer to God as a means of social worship. Second, it is a reactive force on those who engage in it, helping them to define and crystallize their religious thought, stimulating their religious sentiments and often rousing by suggestion positive religious ambitions. It is a means of spiritual self-culture. Third, it not only draws many persons into a form of united action so as to declare their actual sympathy and strength in their sense of real brotherhood, but at the same time there is exerted through it the spiritual influence back and forth among those who thus act in concert.

Hymn singing is largely intended to be utterance of worship to God. God has the right to be worshipped with the best we have or can secure even if the process of getting and bringing it costs us something. If it costs nothing it means nothing. Every item of worship is an offering of joy and devotion to Him and its worthiness is to be measured by what it means to the offerer.



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History and Development for the Service. The Service to

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...praise to God. Not less the time to be worshipped with the heart  
...as that of our service even if the process of praising and singing  
...is made an end in itself. If it ceases nothing it means nothing. There  
...form of worship is an offering of love and devotion to Him and His  
...service is to be rendered by what it means to the offering.

Educational effort should be brought to bear where it will do the most good. It should not be confined simply to the older people. Children and young folks have quick appreciation and few prejudices. Other things being equal, the Sunday School is generally the most promising place in which to work out and teach progressive hymnodic ideas especially on the musical side. The Young People's societies can do the whole life of the parish good by sometimes taking up hymns and tunes as a special object of study, doing regular work upon them and undertaking systematic reading about them, occasionally devoting whole meetings to them and cultivating a real ambition to excel in the knowledge of them. Special classes or clubs can sometime be organized for such study and in this way value gained in the personal interest of both young and old and in directing their thoughts to the highest themes. Let the singing constantly be shown to have a definite intellectual and spiritual basis and it will prove to have in it a principle of genuine vitality to develop interest in the exercise by proceeding from the hymns to the tunes rather than from the tunes to the hymns.

The spirit of the choir is important. The members must be cordial and sympathetic, animated by a sincere desire to encourage activity on the part of the congregation. Musical people are necessarily sensitive. They cannot be good musicians without having quick and warm feelings. Their art requires the expenditure of no small amount of the choicest energies of mind and heart. The choral work brings into the lives something of a refining influence



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that cannot be had in any other way; as they go out to battle with the world after their high school days, they will look back upon the hours spent in this study with only the greatest pleasure. They may have forgotten much that they learned of chemistry, physics, and the other subjects but the hours spent with the masters of great music will remain with them until the end of their days. Why? Because this is the one subject which has appealed to and entered into their very souls and quickened them morally and spiritually. So, let us put strong courses in our ground schools and build them up to the High School, Then we will have accomplished much toward raising up a generation of music lovers in China.

Community music. By community music I mean music in which all the people of a community take part. Music which is produced by certain members of the community for the benefit and pleasure of others and the best music, while actually performed by paid artists, is never-the-less somehow expressive of the will of the community as a whole.

- At the theatre music is performed to a ceaseless hum of conversation or while people are entering and leaving. During such times only trivial music is usually played but this only makes the situation worse because after all it passes as music. Real music activity in the average small community is limited to a very small number of its inhabitants. Only a few people sing. A much smaller number play some musical instrument. Most of us make little music of



that cannot be had in any other way as they go out to battle with the world after their school days, they will look back upon the hours spent in this study with only the kindest remembrance. They may have forgotten much that they learned of chemistry, physics, and some other subjects but the hours spent with the masters of great music will remain with them until the end of their days. Why? Because this is the one subject which has appealed to and entered into their very souls and quickened their morally and spiritually. So, let us put forth our best in our school studies and make them up to the High School, then we will have accomplished much toward raising up a generation of music lovers in China.

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At the theatre music is performed to a purpose and at conversation or while people are entering and leaving during such times only trivial music is usually played but this only serves the attention which is necessary after all it passes as music. Real music, which is the average well community is limited to a very small number of the population. Only a few people sing. A man smaller than the rest of the population. Most of the available music of

our own. What a delightful element in family life is the gathering together of young and old to join in singing. How few families cultivate this custom. Very few parents, whether they themselves care for it or not, realize that their children would enjoy it and be helped by it. Why should not such parents begin it at once and be encouraged or even taught by their children until all can sing together heartily and well. Is it not worth while preserving the musical sense of children so that when they reach our age they will not be as helpless as we are.

Music as a social force. What does singing mean to the individual? First, it makes articulate something within him which never finds expression in words or acts. Second, it permits him to create beauty instead of standing outside it. Third, it not only gives him an intimate familiarity with some great compositions but it accustoms them to the technique by means of which music expresses itself. We learn to make melodic lines, to add a tone which changes the whole character of a chord. They learn how themes are disposed in relation to one another. They come into intimate contact with the actual materials of the art by handling them. It is the key to the knowledge and understanding of anything. One cannot understand life, or love, or hate, or objects, or ideas until one has known them oneself. Singing has the profound psychological advantage of giving active issue to that love of beauty which is entirely passion.

The best kind of social uplift would be something that



our own. That a significant element in family life is the gathering together of young and old to join in singing. How few families care to live this music. Very few parents, whether they themselves care for it or not, realize that their children would enjoy it and be helped by it. Why should not each parent begin it at once and be encouraged or even taught by their children until all are singing together heartily and well. Is it not worth while preserving the musical sense of children so that when they reach our age they will not be as helpless as we are.

#### Musical as a social factor. What does singing mean to

the individual? First, it makes emotional something within him which never finds expression in words or notes. Second, it helps him to create beauty instead of standing outside it. Third, it not only gives him an intimate familiarity with some great compositions but it acquaints him to the technique by means of which music expresses itself. He learns to make melodic lines, to add a tone when changes in whole character of a chord. They learn new themes and dispose in relation to one another. They come into contact with the actual materials of the art by handling them. It is this way to the knowledge and understanding of anything. One cannot understand life, or love, or hate, or object, or ideas until one has known them directly. Singing has the profound psychological advantage of giving active access to that love of beauty which is entirely passive.

The best kind of social music would be something that

would make people happier. The real uplift is of the soul, not of our body, so let a rift of beauty pierce the dull scene. Let us seek and have a taste of heaven now. In music everybody makes his own heaven at the time.

What is the present need of China? Leaders, educated musicians who have learned the technique of their art and at the same time learned to understand and appreciate the greatest music. I am convinced that our chief need is to make music ourselves. Under right conditions we should enjoy doing so. All of art is closely related to the sum of human consciousness.

#### Proposed music curriculum in the Methodist schools.

Purpose and Principles. It is very important that China have a musical education because the mental training, the social solidarity, the appreciation of art and beauty in life, and the spiritualizing of church and religious life all depend a great deal upon music. Moreover it is a safe outlet for the excesses of youth and childhood.

Music in some form, piano, voice, victrola, opera, symphony, should be made possible for everyone. There should be specialized courses for those majoring in secular, public, or community music; specialized courses also for church and Sunday School workers and ministers. Liberal Art students should have a course of general appreciation and of history of music. School spirit is always desired. The school programs such as graduation, musical recitals, patriotic exercises, all furnish excellent opportunities for



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our body, so let a little beauty please the soul more. Let us  
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Progress made towards the ideal of music.

Progress and Principles. It is very important that United Kingdom  
should be educated towards the ideal of music, the social education,  
the appreciation of art and beauty in life, and the spiritualizing  
of music and religious life all depend a great deal upon music.  
Moreover it is a real relief for the masses of youth and the nation  
to have in some form, piano, voice, orchestra, choir,  
opera, should be made possible for everyone. There should be  
specialized courses for those enjoying in amateur, public, or pro-  
fessional music; specialized courses also for church and Sunday School  
courses and ministers. Musical art and music should have a course in  
general appreciation and of history of music. School spirit is of  
great help. The school program should be production, musical re-  
creation, musical exercises. All British excellent opportunities for

development through the medium of music of this school spirit which is so much desired.

Music and its correlation with pageantry and worship and pictures. Music when used in correlation with pageantry or pictures tends to produce a spiritual atmosphere. Pageantry becomes more real, vivid and impressive; the tension is lessened when music is employed. Worship would almost cease to be worship for many people if the element of music was removed from the service. Therefore we correlate music and worship. Our people are very fond of pictures. If music is used with pictures to emphasize their meaning I feel that pictures would cease to be merely a work of art and become a vital message to their souls.

There should be public music for student assemblies and for festival days. Hymns to Confucius should be sung through the University by College students, with the University units. Conservation of our old Chinese music such as melodies and instrumental music should be cared for. The values in the old music, rhythm, repetition, show more individualistic expression, and it will be more important for us to develop what we have had for hundreds and hundreds of years.

The new system of music for China should be based upon the old system rather than adapting the western form.

A new system of music for a new China. The modern art, the new political and industrial life, certainly effect the new sy-





stem. Our laborers used to work for hours without any recreation. Now they do have some leisure time for recreation and to enjoy music. Therefore, the community singing of national hymns is a very necessary thing for the present situation. The gathering together of young and of old to join in singing of these national hymns is one of the greatest means we have to develop national consciousness. The new national consciousness through singing of patriotic hymns, music on public occasions through bands, all will help to create the type of enthusiasm so necessary in the present crisis of China.

Speeding up of life will demand social intercourse and the best kind of social life would be something that made people happier. The real life is of the soul, not of the body; for this reason it is the duty as well as the privilege of the school to teach music in such a way that people will not find happiness unless they have the best music.

Lantern slides with pictures illustrating hymns and songs should be provided for the evening recreation that mind, the weary body, and souls may be rested by the music. The special building for motion pictures should be most attractive and located close to the industrial centers.

The western educational system, no doubt, will be a splendid thing for our needs inasmuch as we can use its pedagogical principles to develop our own music system.

Music for Religion. Music in religion should relieve the barrenness of Church and Sunday School worship. The sermon has





been considered the supreme part of the service. For this reason we need music to furnish an opportunity for self expression in worship. Every minister, religious educator, all missionaries, need to know this new approach in teaching Christianity.

The leaders in the development of music need to reach through praise, prayer, hymns, anthems, the beautiful in language, art, and symbolism, a unity and progress in worship. Besides all that has been mentioned a new architecture is needed for our Christian churches, to lead our people to realize the Lord whom we worship is the Lord in the beauty of holiness and not the one whom they have worshipped at the temple, one of fear and ugliness. Everywhere the great demand is for Christian teaching and the best way for this teaching to proceed is through art, music, pictures, and drama. Chinese people, as a nation, were born with a natural love along these lines more than any other nation of the world but for some years they have been handicapped. Now it is the time for them to develop and make progress.

#### Curriculum for Theological Schools and Mission Schools.

A model chapel service primarily for worship should be arranged. Our people do not, when coming into the chapel, have the concentrated heart and mind or the spiritual idea. This is due to the building. The pipe organ, with hymn books, with choir, and processional and recessional with special music are very important things for the Church. Everyone could feel that he is a part of the church because he takes part in the singing and the meeting will mean more to him as



have considered the progress part of the service. For this reason we  
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The 1960s in the development of music need to reach

through guitar, organ, piano, and other instruments in worship.

But, our approach, a unity and progress in worship. Besides all

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Chinese people, as a nation, were born with a natural love along these

lines more than any other nation of the world and for some years they

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#### Guidelines for Theological Schools and Christian Schools

A model chapel service primarily for worship needs to be developed. Our

people do not, who come into the chapel, have the concentrated

heart and mind on the spiritual ideas. This is due to the religious

life style, with open books, with choir, and professional and

professional with special music and very important things for the

church. Therefore we need to have a part of the church service

as the part in the chapel and the meeting will mean more to the

a result. One of the great men wrote in his address that music is the second sermon at the Church. One of the missionaries on the field says "If anyone who has no desire to help in singing at the Church or at any service is present, it is known for sure that he has the evil thoughts which prevented his singing." Creative works through the chapel service by evolution of forms of worship, of prayer, and new hymns aid in worship. So many people do not have a desire for the service but come to the church only for the benefit of the singing. Years ago when I was working in evangelistic work, we spend much time calling in homes to invite people to come and bring their work with them. We were turned down time after time. We discovered that as soon as we started the music, the music carried its own message far better than could we. It really reached and drew the people in as fast as I can tell. In not more than ten minutes the house was full with the hungering souls longing for the music.

Required courses for all graduating students. A study of hymns, their history, their content for worship and the proper interpretation, including the A. B. C.'s of hymn singing, pitching a tone without organ or pitch pipe, leading hymn singing, first principles, the results of studies and clinic, will lead every minister as he leaves a theological school to become a lover of hymns and to know how to use the hymns in the right places. He could become a leader of congregational singing and a singer himself if this were humanly possible. A study of the principles of worship, both for the Church





and Church Schools should be required. They should be required to study the psychology of worship, how to train the emotions, public worship in the free churches and the principles of building worship programs, materials and forms with which to work making the service of worship impressive and beautiful that it might make the service of worship expressive. They should be taught how to organize a chapel choir and advanced class in singing for those who are advanced in music. They should do creative work of our own music, by translating the old Chinese hymns and forms of writing new Chinese hymns, by writing some new instrumental music, athletic songs, yells, and recreational study for our schools.

The curriculum should provide for the teaching of the use of pictures in teaching a lesson in religion to the elementary singing class. The picture is fundamentally a teaching asset, every teacher having the fundamentals of picture technique at her command.

The use of pageantry and symbolism in teaching religion.

The Chinese as a nation have a love for festivals, parades, and pageants with costume. When these are going on the places are so crowded with people that if good music could be combined with action much could be accomplished.

The teaching of the Bible through vivid plays, costuming and lighting will make a deeper impression on our people than to teach the Bible only. The religious truths would be more easily understood and clearer to them, leaving a spiritual thought in their minds. If the Christian schools only would use more pageantry in their teach-





ing, I dare to prophesy that more people will become Christian men and women and devote their lives in the service of the Christian Church. The teaching alone is deeper than they can reach or digest. For this reason the teaching of the Bible through plays would seem very necessary.

A service without music or with poor music seems to have lost its life and spiritual activity. No matter how good the sermon is, if there is poor music everything seems wrong. On the other hand, if the sermon is poor and there is good music it certainly will lift up the service. Music and the sermon cannot be separated and this may be applied to any kind of social and recreational life. The weary mind hears the good music and feels revived; sick people hear good music and forget their pain and sorrow. Music lifts up from any kind of circumstance.

Christian services, therefore, ought to prepare hymns, folk songs, instrumental solos and quartetts and choruses for every kind of occasion and require of every one who is doing Christian work voice training and diction to develop strength and ease. There is great need for power of voice, clarity of utterance, and musical quality of tone in churches and out-of-door meetings. Akin to early Christian centuries, music ought to increase in size and elegance as the building of places for worship increase.

All Christian leaders, at home, should enter with spirit into the singing of folk songs in festivals. A German pastor was a





leader in olden days, directing the music for the village festivals, in fun and frolic, melting the Sunday down into the week, until it ran all over into the home life, into business, into social pleasures, into war, into the intimacies of life - religion for the year not only for the special occasion.

As far as I have been able to ascertain there are no Chinese folk songs, old or new, unless "Mother Goose" songs might be considered under this category. In our Chinese music we are gradually adopting western folk songs, such as "The Old Folks at Home".

Practically every nation has her folk songs which are a worthy contribution to any other nation. Following is a list of those indispensable from all people and all centuries.

"All Through the Night" - Welsh prayer at Bedtime.

"A Merry Life"- Neapolitan rhythmic song of joy.

"Mine Eyes have seen the Glory" - Peace song for all  
the world

"Volga Boatman's Song" - Russia's song of the Water.

"Annie Laurie" - Scotch Love song.

"Steal away to Jesus" - Negro spiritual

"Silent Night" - German Christmas Song.

"O, No John, No." - English song of humor.

"The Jasmine flower" - Chinese folk song - (English  
style)

I have selected this list as typical of social songs because I believe the songs contain sentiments, thought, aspirations,





and ideas common to all people. The songs have within them the power to stir the heart and make one feel the experience portrayed within the song as a personal experience.

Secular music in public schools is a blend of the English and American systems. The tonic sol - fa, and staff notation, graded instruction by means of charts, slides, ear training, and the victrola ought to be adopted into the schools of China.





### PART III

#### CONCLUSION





Chinese music can hardly be explained in words but, generally speaking, it represents the spirit of variety, the spirit of the ocean of life, spirit of the reflection of light and shade over things that are in incessant motion. Chinese music is a simple strain of melody. It is not the harmony of various voices and instruments.

The language of music speaks to us in harmonies and melodies. They are its words and we often translate them into ideas of our own. Language expresses the same thing by means of several combinations of different sounding words. Musical themes, combinations of melodious sounds may be able to bear several interpretations.

Chinese pictures concern color and arouse sensations and are considered by the western aesthetics to be characteristic of the emotional. Chinese art comes from calligraphy, combined with flat, slightly colored spaces that intensify and give charm to the harmony of line and make that line intimately expressive of form.

Women's condition in China. Years ago woman was treated as as different from man as is earth from heaven. Never could they attain full equality with man. The aim of female education, therefore, is perfect submission, not cultivation and the development of the mind. Now Christian education for women and girls has spread and it is carried into a large part of the nation, giving our girls an education in the art of living.

The Chinese regard the notes of the sacred music, not from the melodic point of view but as detached sounds, each one of





which is dealt out at leisure by the various ritual instruments and so is dwelt upon by the worshippers as a symbolical utterance.

By nature and habit and association there is really nothing in our musical life in China. First we have to teach our people to love the best music; second we must train them to read enough to satisfy all demands likely to be made in that direction in after life. One of the American poets, Sidney Lanier, says, "Music is love in search of a word". By this he meant that the best spiritual thought love could require and also have been affirmed of hope and peace and joy and all other coordinant sentiments of the inmost spiritual life is expressed. The most ancient poets of China speak of music as the "echo of wisdom", the manifestation of the loves of heaven, "the mistress and mother of virtue".

Music can be made to develop our ability to associate ideas, gives us the power of discrimination between matters of fine distinction, makes it possible for us to develop our powers of concentration and attention. It is valuable in the development of mature skill and sensory reactions which are in part mental activities. It is through music that we can create interest in many other subjects.

Music can serve the community by establishing a better civic life. We deal with the children who are to be the future citizens and if we can prepare them in such a way that they will benefit by the good spirit which seems to have prevailed we will be benefitting the future community.



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as is based upon the various physical characteristics.  
By nature has made and association there is really  
nothing in the physical life in which. It is not to be  
our people to love the best things; second we must learn to  
read upon the various physical characteristics to be able to read  
them in their life. One of the American poets, William Lister, says,  
"There is love in beauty of a word." By this he meant that the best  
physical things love could receive and also have been affirmed of  
hope and peace and joy and all other beautiful things of the  
innermost physical life is expressed. The great ancient people of China  
spoke of beauty as the "form of wisdom", the manifestation of the  
love of heaven, "the wisdom and power of virtue".  
There can be no doubt to develop our ability to associate  
things, there is a great deal of association between matters of the  
physical, there is possibility for us to develop our power of con-  
struction and the world. It is valuable in the development of  
our skill and capacity, especially when we are in our physical activities.  
It is the great truth that we can create interest in any other subject.  
There is a great deal of opportunity for association in a better  
world. The great truth is that the world was not to be a better  
place and it is our progress that in such a way that they will  
benefit of the great things which we have to have in our lives we will be  
benefited in the future.

Today music is used in cooperative toil. We find that the personnel and welfare departments of many factories and shops are using music as a part of the organized plan to procure more efficient results. "Sings" before and between the hours of work and concerts before and after and during work hours play an important part in many corporations today.

I have said that the new system of music for China should be based upon the old system instead of adapting the western form. The leaders in this new development of music need to reach through praise, prayer, hymns, anthems, the beautiful in language, art, and symbolism, a unity and progress in worship. I have referred to a curriculum for Theological schools and Mission schools and to required courses for all graduating. The curriculum of schools should provide for the teaching of the use of pictures, the use of pageantry and symbolism in teaching religion. Social songs as folk songs ought to be adopted in the school.

The music used in the church should be of the highest quality. It should be written by the best composers. True vocal music is the perfect expression of words, their meaning, and their spirit. Choral music is the expression of the feelings of a whole body and is, therefore, impersonal and best adapted for showing forth and assisting the worship of the Church.

Music as a part of the curriculum of religious education offers a peculiarly difficult problem. No other form of



Indo-China is used in comparative form to the fact

the historical and cultural importance of the Chinese and those who

the main part of the population of the country are Chinese.

Indo-China is used in comparative form to the fact

before and after the war, the main part of the population

are Chinese.

I have said that the main part of the population

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expression can take the place of music in creating a spirit of reverence and devotion or in inducting an attitude of worship and in inspiring religious feeling and emotion.



10. The first of these is the fact that the  
evidence of devotion to the cause is  
in the first place, the feeling and action.

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